

I — Introit and Kyrie

Molto largo $\text{♩} = 40$ *pp* *sostenuto*

SOPRANO
ALTO
TENOR
BASS

Re - qui - em æ - ter - nam,

pp
Dir.
pp
Dir.

Re - qui - em æ - ter - nam,

Molto largo

PIANO

ff *pp*

Ad. *And.* *And.* *And.*

sempre pp *Acresc.* *cresc.* *cresc.* *cresc.*

do - na e - is Do - mi - ne, et lux per -

do - na e - is Do - mi - ne, et lux per -

do - na e - is Do - mi - ne, et lux per -

do - na e - is Do - mi - ne, et lux per -

do - na e - is Do - mi - ne, et lux per -

ff *pp* *va* *va*

Ad. *And.* *And.* *And.*

f *sempre f* *dim.*
- pe - tu - a lu - ce - at, lu -
f *sempre f* *dim.*
- pe - tu - a lu - ce - at, lu -
f *sempre f* *dim.*
- pe - tu - a lu - ce - at, lu -
f *sempre f* *dim.*
- pe - tu - a lu - ce - at, lu -
sostenuto

dim. *p* *B* *pp*
- ce - at, lu - ce - at
dim. *p* *pp*
- ce - at, lu - ce - at
dim. *p* *pp*
- ce - at, lu - ce - at
dim. *p* *pp*
- ce - at, lu - ce - at
ff

ppp e - is, lu - ce - at e - is.

ppp e - is, lu - ce - at e - is.

ppp e - is, lu - ce - at e - is.

ppp e - is, lu - ce - at e - is.

p *pp*

Andante mod^{to} ♩ = 72

TENOR *p dolce e espressivo*

Re - qui - em

dolce *p espressivo*

legato e sostenuto

- ter - nam do - na e - is Do - mi - ne,

cresc. *f*

et lux per - pe - tu - a lu - ce - at

e is

dolce espress. *p*

dolce *cresc.*

Re - qui - em æ - ter - nam Do - na

f *sempre f*

do - na e - is - Do - mi - ne et lux per -

- pe - tu - a lu - ce - at e - - is

p

f

dim.

p dolce

SOPRANO
dolce

Te de - cet hym - nus, De - us in Si -

p

- on et ti - bi red - de - tur vo -

Fff

tum in Je - ru - sa - lem

ex - au - di

ex - au - di

ex - au - di

ex - au - di

E

ff

p *ff* *p*

ex - au - di o - ra - ti - o - nem me - am

p *p*

ex - au - di o - ra - ti - o - nem me - am

p *p*

ex - au - di o - ra - ti - o - nem me - am

p *ff* *p*

ex - au - di o - ra - ti - o - nem me - am

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

sempre

ve - ni - et om - nis ca - ro

dim.

dim.

dim.

dim.

dim.

dim.

sempre

dim.

F

pp *G*
ve - ni - et
p
ve - ni - et
p
ve - ni - et
p
ve - ni - et

p *très soutenu.*

dolce espress.
Ky - ri - e, Ky - ri - e, Ky - ri - e e -
dolce
Ky - ri - e, Ky - ri - e, Ky - ri - e e -
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

H

cresc. *f*

- le - i - son Ky - ri - e e - le - i - son e -

cresc. *f*

- le - i - son Ky - ri - e e - le - i - son e -

- le - i - son E - le i son e -

cresc. *f*

Ky - ri - e e le - i - son e -

H

cresc. *f*

p *ff*

- le - i - son, e - le - i - son Chris - te

p *ff*

- le - i - son, e - le - i - son Chris - te

p *ff*

- le - i - son, e - le - i - son Chris - te

p *ff*

- le - i - son, e - le - i - son Chris - te

p *ff*

Four-voice setting of a hymn. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass staves. The piano accompaniment is in grand staff. The music is in 4/4 time, key of D major (two sharps). Dynamics include *p* (piano), *ff* (fortissimo), and *p* (piano). The lyrics are: Chris - te, Chris - te e - le - i - son.

Chris - te, Chris - te e - le - i - son

Chris - te, Chris - te e - le - i - son

Chris - te, Chris - te e - le - i - son

Chris - te, Chris - te e - le - i - son

Four-voice setting of a hymn, marked 'J' (likely 'Jesu'). The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass staves. The piano accompaniment is in grand staff. The music is in 4/4 time, key of D major (two sharps). Dynamics include *sempre p* (sempre piano). The lyrics are: Chris - te Chris - te, e - le - i -

Chris - te Chris - te, e - le - i -

Chris - te Chris - te, e - le - i -

Chris - te Chris - te e - le - i -

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff begins with a half note G4 and is followed by a whole rest for the remainder of the measure. The lyrics "son" are written below each staff.

Piano accompaniment for the first system. The right hand plays a melodic line starting on G4, moving stepwise up to B4, then down to A4, G4, and finally F#4. The left hand plays a bass line starting on G2, moving stepwise up to B2, then down to A2, G2, and finally F#2. The dynamic marking *p sempre* is written below the first measure.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff begins with a half note G4 and is followed by a whole rest for the remainder of the measure. The lyrics "e - le - i - son" are written below each staff. The dynamic marking *pp* is written above the first measure of each staff.

Piano accompaniment for the second system. The right hand plays a melodic line starting on G4, moving stepwise up to B4, then down to A4, G4, and finally F#4. The left hand plays a bass line starting on G2, moving stepwise up to B2, then down to A2, G2, and finally F#2. The dynamic marking *pp* is written above the first measure of each staff.

This musical score is for a vocal ensemble and piano accompaniment. It is written in B-flat major (two flats) and 4/4 time. The score is divided into four systems, each containing four staves for voices and two staves for piano accompaniment.

System 1: The vocal parts enter with the text "e - le - i - son" on a long note. The piano accompaniment provides a harmonic foundation. Dynamics include *pp* (pianissimo) and *K* (crescendo).

System 2: The vocal parts continue with "e - le - i - son". The piano accompaniment features more active melodic lines. Dynamics include *pp* and *K*.

System 3: The vocal parts continue with "e - le - i - son". The piano accompaniment continues with harmonic support. Dynamics include *ppp* (pianississimo).

System 4: The vocal parts continue with "e - le - i - son". The piano accompaniment concludes the phrase. Dynamics include *ppp*.

The text "e - le - i - son" is repeated across all vocal parts in each system, indicating a choral or ensemble setting of a liturgical or religious text.

II — Offertory

(O Lord, our God)

Adagio molto ♩ = 48

ALTO

TENOR

BASS

BARITONE
SOLO

PIANO

Adagio molto

espressivo

p sostenuto

molto *ff*

ALTO

pp

TENOR

O Do-mi-ne Je-su Chris-te rex glo-riæ — li-be-ra

O Do-mi-ne Je-su Chris-te rex glo-riæ —

p

A *dolce*

a ni mas de - func to - rum, de poe - nis in - fer -

dolce

— li - be - ra, a' ni mas de - func to - rum de poe - nis in - fer -

A

pp

— ni et de pro - fun - do la -

— ni et de pro - fun - do la -

pp

pp sempre **B**

— cu O Do mi ne Je su Chris te rex glo ri æ — li - ne - ra

pp

— cu O Do mine Je su Chris te rex glo ri æ —

B

dolce

a_ni_mas de - func-to - rum de o - re le - o -

li-be-ra a_ni_mas de - func-to - rum de o - re le - o -

dolce

pp

C

- nis ne ab - sor - be.at Tar - ta -

- nis ne ab - sor - be.at Tar - ta -

C

pp

p

- rus O Do.mi.ne Je-su Chris.te rex glo - riæ. O Do.mi

- rus Je-su Chris-te rex glo - riæ, O Do.mi

BASS *p*

O Do-mine, Je-su Chris-te rex glo - riæ

p legato

ne Je-su Chris-te

ne Je-su Chris-te

ne Je-su Chris-te

Ne ca

Ne ca

Ne ca

mf *p* *p* *p* *p*

D

dant in obs-cu-rum.

dant in obs-cu-rum.

dant in obs-cu-rum.

p *p* *p* *f* *p*

BARITONE SOLO

dolce

Ros-ti

cresc. *f* *p* *sf* *p*

And^{te} mod^{to} ♩ = 63

as ————— et pre — ces Ti — bi

pp

Do — mi — ne Lau — — — dis of —

— fe — — — ri — mus ta sus — ei — pe —

mf *cresc.* *E* *cresc.*

— pro a — ni — ma — bus il — — — lis qua — rum

dimin. *p dolce* *dim.* *p*

ho - di - e me - mo - ri - am

fa - ci - mus

mf *f* *dimin.* *p* **F**

fac e -

p

- as, fac e-as Do-mi-ne de mor - te tran-si - re

p *pp*

meno p

ad vi - tam — quam —

o - lim A - bra - hae — pro - mi - sis - ti —

espress.

H dimin.

pro - mi - sis - ti et

H

piu f *dimin.*

mf *p*

se - mi - ni e - jus —

p

SOPRANO

1º tempo Adagio molto (♩=48)

ALTO

TENOR

BASS

pp

O Do - mi - ne Je - su

O Do - mi - ne Je - su

O Do - mi - ne Je - su Chris - te rex

1º tempo Adagio molto

pp

pp

O Do - mi - ne Je - su Chris - te rex glo - ri -

Chris - te Je - su Chris - te rex glo - ri -

Chris - te

pp

O Do - mi - ne li - be -

glo - ri - æ rex glo - ri - æ

pp

J

cresc.

æ li - be - ra a - ni - mas de - func - to - rum de

æ li - be - ra a - ni - mas de - func - to - rum de

ra a - ni - mas de func - to - rum de

li - be - ra de - func

J

cresc.

li - be - ra de - func

pœ - nis in - fer - ni de pœ - nis in -

pœ - nis in - fer - ni de pœ - nis in -

pœ - nis in - fer - ni de pœ - nis in -

to - rum de pœ - nis in - fer

to - rum de pœ - nis in - fer

fer - ni et de pro - fun - do la -

fer - ni et de pro - fun - do la -

fer - ni et de pro - fun - do la -

ni et de pro - fun - do la -

pp

pp

pp

pp

dolce sempre K

cu, Ne ca - dant in obs - cu -

dolce

cu, Ne ca - dant in obs - cu -

dolce

cu, Ne ca - dant in obs - cu -

dolce

cu, Ne ca - dant in obs - cu -

K

pp

- rum *pp* A - - - - - *ppp* - men A - - - - -
 - rum *pp* A - - - - - *ppp* - men A - - - - -
 - rum *pp* A - - - - - *ppp* - men A - - - - -
 night. *pp* A - - - - - *ppp* - men A - - - - -
 - rum A - - - - - - men A - - - - -

pp *ppp*

- - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -

p

III — Sanctus

(Holy, Holy, Holy)

And^{te} Moderato ♩ = 60

SOPRANO

ALTO

1st and 2nd
TENORS

1st and 2nd
BASSES

PIANO

dolce

p

Red.

pp

Sanc

tus

Sanc

* *Red.*

* *Red.*

* *Red.*

* *Red.*

✻

First system of a musical score, measures 1 and 2. The score is in B-flat major (two flats) and 4/4 time. It features four staves: a vocal line, a piano accompaniment, and two bass lines. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment starts with a half note G3, followed by a quarter rest, and then a half note G3. The two bass lines both start with a half note G2, followed by a quarter rest, and then a half note G2. The lyrics "Sanc - tus" are written under the vocal line, and "Sanc - tus" under the piano accompaniment. The word "Sanc" is also written under the first bass line. The piano part is marked *pp* and *molce sempre.*

First system of a musical score, measures 1 and 2. The score is in B-flat major (two flats) and 4/4 time. It features four staves: a vocal line, a piano accompaniment, and two bass lines. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment starts with a half note G3, followed by a quarter rest, and then a half note G3. The two bass lines both start with a half note G2, followed by a quarter rest, and then a half note G2. The lyrics "Sanc - tus" are written under the vocal line, and "Sanc - tus" under the piano accompaniment. The word "Sanc" is also written under the first bass line. The piano part is marked *pp* and *molce sempre.*

Second system of a musical score, measures 3 and 4. The score is in B-flat major (two flats) and 4/4 time. It features four staves: a vocal line, a piano accompaniment, and two bass lines. The vocal line continues with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with a half note G3, followed by a quarter rest, and then a half note G3. The two bass lines both continue with a half note G2, followed by a quarter rest, and then a half note G2. The lyrics "Sanc - tus" are written under the vocal line, and "Sanc - tus" under the piano accompaniment. The word "Sanc" is also written under the first bass line. The piano part is marked *pp* and *molce sempre.*

Second system of a musical score, measures 3 and 4. The score is in B-flat major (two flats) and 4/4 time. It features four staves: a vocal line, a piano accompaniment, and two bass lines. The vocal line continues with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with a half note G3, followed by a quarter rest, and then a half note G3. The two bass lines both continue with a half note G2, followed by a quarter rest, and then a half note G2. The lyrics "Sanc - tus" are written under the vocal line, and "Sanc - tus" under the piano accompaniment. The word "Sanc" is also written under the first bass line. The piano part is marked *pp* and *molce sempre.*

mus

Sanc tus Do mi

Sanc tus Do mi

p

The first system of the musical score consists of five staves. The top four staves are vocal parts in G major (one sharp). The first staff has a vocal line starting with a half note G4, followed by a quarter rest, and then a half note G4. The second staff is empty. The third and fourth staves have vocal lines starting with a half note G4, followed by a quarter rest, and then a half note G4. The fifth staff is the piano accompaniment, starting with a half note G4, followed by a quarter rest, and then a half note G4. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment.

A

Do mi nus De

- nus

- nus

A

The second system of the musical score consists of five staves. The top four staves are vocal parts in G major (one sharp). The first staff has a vocal line starting with a half note G4, followed by a quarter rest, and then a half note G4. The second staff is empty. The third and fourth staves have vocal lines starting with a half note G4, followed by a quarter rest, and then a half note G4. The fifth staff is the piano accompaniment, starting with a half note G4, followed by a quarter rest, and then a half note G4. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment.

First system of a musical score, measures 1 and 2. The score is in B-flat major (two flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "Do - mi - nus De -". The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

Do - mi - nus De -

Second system of a musical score, measures 3 and 4. The score continues in B-flat major and 4/4 time. The lyrics are: "De - us Sa - ba -". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *pp* (pianissimo) markings on the vocal staves.

De - us Sa - ba -

First system of a musical score in B-flat major. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics: "oth" on the first staff, and "De - - - us Sa - ba" on the second and third staves. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. A fermata is placed over the final measure of the piano part.

poco cresc. **B**

Second system of the musical score, marked *poco cresc.* and **B**. It continues the four-staff structure. The vocal parts have lyrics: "Sanc - - - tus Do - - - mi - nus" on the first staff, and "oth" on the second and third staves. The piano part continues its complex, flowing melody. A fermata is placed over the final measure of the piano part.

SOPRANO

De - - - - us - - - -

TENOR *pp*

De - - - - us - - - - De - - - - us

1st BASS *pp*

De - - - - us - - - - De - - - - us

Sa - - - - ba - - - -

Sa - - - - ba - - - -

C sempre dolce
SOPRANO

Ple - ni sunt cae - li et

The Soprano part begins with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The Piano accompaniment consists of a continuous eighth-note arpeggiated figure in the right hand, with the left hand providing a steady bass line of eighth notes.

ter - - - - ra

dolce

The Soprano part continues with a half note D5, followed by a half note E5, then a half note F5, and finally a half note G5. The Piano accompaniment continues with the same arpeggiated figure, with the left hand moving to a lower register in the final measures.

TENOR

Glo - - ri - a glo - ri - a

1st BASS *sempre dolce*

Glo - - ri - a glo - ri - a

The Tenor part begins with a half note G3, followed by a half note A3, then a half note B3, and finally a half note C4. The 1st Bass part begins with a half note G2, followed by a half note A2, then a half note B2, and finally a half note C3. The Piano accompaniment continues with the same arpeggiated figure.

tu - - - a

tu - - - a

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal staves have a treble and bass clef respectively, with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the same key signature and features a complex, arpeggiated texture. The lyrics 'tu - - - a' are written below the vocal staves.

D
SOPRANO
p

Ho - san - na in - - - ex

The second system features a Soprano vocal staff and piano accompaniment. The vocal staff has a treble clef and a key signature of two flats. The piano accompaniment is in the same key signature and features a complex, arpeggiated texture. The lyrics 'Ho - san - na in - - - ex' are written below the vocal staff. The system is marked with a 'D' and 'SOPRANO' above the vocal staff, and a 'p' (piano) dynamic marking.

cel - - - sis

The third system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal staves have a treble and bass clef respectively, with a key signature of two flats. The piano accompaniment is in the same key signature and features a complex, arpeggiated texture. The lyrics 'cel - - - sis' are written below the vocal staves.

poco u poco cresc.

Ho - san - na in ex -

poco u poco cresc.

- cel - - - - sis

F *f*

F *ff*

TENOR *ff*

Ho - san - na in ex

1st and 2nd BASSES *ff*

Ho - san - na in ex

ff
Ho san - - na

sempre ff
cel - - sis in ex - cel - -

sempre ff
cel - - sis in ex - cel - -

dim.

dim.
in ex - cel - - sis in ex -

p
- sis - sis

p cel - - - - - *pp* sis.

Div. *pp* Sane - - - - -

Div. *pp* Sane - - - - -

sempre pp

pp Sane - - - - - tus

pp Sane - - - - - tus

tus

tus

pp

Three staves of music in G-flat major (three flats). The first staff has a treble clef and a half note G-flat. The second staff has a treble clef and a half note G-flat. The third staff has a treble clef and a half note G-flat. The fourth staff has a bass clef and a half note G-flat. The music is in 4/4 time.

Piano accompaniment for measures 3 and 4. The right hand has a treble clef and a half note G-flat. The left hand has a bass clef and a half note G-flat. The music is in 4/4 time.

Piano accompaniment for measures 5 and 6. The right hand has a treble clef and a half note G-flat. The left hand has a bass clef and a half note G-flat. The music is in 4/4 time.

Piano accompaniment for measures 7 and 8. The right hand has a treble clef and a half note G-flat. The left hand has a bass clef and a half note G-flat. The music is in 4/4 time.

IV — Pie Jesu

(Blessed Jesus)

SOPRANO SOLO

Adagio ♩ = 44 *dolce*

Pi - e Je - su Do - mi - ne

PIANO

dolce
pp

Red. *

Do - na e - is re - qui - em Do - na e - is

re - qui - em —

pp le plus lie possible

A
pi poco più

Pi - e Je - su

Red. meno p

mf

Do - mi - ne do - na e - is re - qui - em

mf

dim.

do - na e - is re - qui - em

p

dim.

pp et très

B

dolce

Do -

lié

sempre

Red.

na - do - na Do - mi - ne do - na e - is

pp

Ped. Ped. Ped. Ped.

poco cresc.

re - quiem sem - pi - ter - nam re - qui - em

Ped. Ped.

Cp

sem - pi - ter - nam re - qui - em

pp

sem - pi - ter - nam re - qui - em

pp

Ped. * Ped. * Ped. * Ped. *

mf D

Pi - e Pi - e Je - - su Pi - e Je - su

mf

do - mi - ne do - na e - is do - na e - is

tres lie

E

sem - - pi - ter - - nam re - - qui - em

pp

poco ritenuto

sem - pi - ter - nam re - qui - em

poco ritenuto

V — Agnus Dei

(Lamb of God)

Andante (♩ = 72)

SOPRANO

ALTO

TENOR

BASS

PIANO

Andante

dolce espressivo

poco a poco cresc.

dim.

ALL TENORS *dolce espressivo*

Ag - nus De - i qui tol - lis pec -

ca - ta mun - di Do -

A *poco cresc.*
na e - is do - na e - is

A *mf*

B *f*
Ag - nus
Ag nus
Ag - nus
Ag - nus

dim.
re - qui - em

B
dim.
p

p *cresc.* *f*
 De - i Ag - nus De - i qui
p *cresc.* *f*
 De - i Ag - nus De - i qui
p *cresc.* *f*
 De - i Ag - nus De - i qui
p *cresc.* *f*
 De - i Ag - nus De - i qui

p *cresc.*
 tol - lis pec - ca - ta mun -
p *cresc.*
 tol - lis pec - ca - ta mun -
p *cresc.*
 tol - lis pec - ca - ta mun -
p *cresc.*
 tol - lis pec - ca - ta mun -

f sempre C

di do na do na e

di do na do na e

di do na do na e

di do na do na e

f sempre

dim. *p*

is re qui em.

is re qui em.

is re qui em.

is re qui em.

dim. *p*

TENOR *expressivo*

Ag - nus De - i qui tol - lis pec -

The first system of the musical score for Tenor. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note 'Ag' on a half note 'nus', followed by a half note 'De' on a half note 'i', then a half note 'qui' on a half note 'tol', and finally a half note 'lis' on a half note 'pec'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with chords and single notes.

- ca ta mun di do - na do

The second system of the musical score for Tenor. The vocal line continues with a half note 'ca' on a half note 'ta', followed by a half note 'mun' on a half note 'di', then a half note 'do' on a half note 'na', and finally a half note 'do' on a half note 'do'. The piano accompaniment continues with similar rhythmic patterns. A 'cresc.' marking is present above the vocal line, and a 'D' marking is above the piano accompaniment.

- na e - is re - qui - em

The third system of the musical score for Tenor. The vocal line continues with a half note 'na' on a half note 'e', followed by a half note 'is' on a half note 're', then a half note 'qui' on a half note 'em'. The piano accompaniment continues with similar rhythmic patterns. A 'p' marking is present below the piano accompaniment.

sem - pi - ter - nam re - qui -

The fourth system of the musical score for Tenor. The vocal line continues with a half note 'sem' on a half note 'pi', followed by a half note 'ter' on a half note 'nam', then a half note 're' on a half note 'qui'. The piano accompaniment continues with similar rhythmic patterns. A 'dolce' marking is present above the vocal line.

dolce sempre

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is *dolce sempre*. The lyrics are: "Lux æ ter - - na". The piano part features a melodic line in the right hand and a more active line in the left hand. Dynamics include *pp* (pianissimo) and *DIV.* (divisi).

Lyrics: Lux æ ter - - na
 Dynamics: *pp*, *DIV.*
 Piano part: *pp*, *DIV.*, *Red.*, *

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "lu - ce - at e - - is lu ce - at". The piano part continues with similar melodic and harmonic patterns. Dynamics include *pp* (pianissimo) and *Red.* (ritardando).

Lyrics: lu - ce - at e - - is lu ce - at
 Dynamics: *pp*, *Red.*, *

e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne

dolce sempre

cum sanc - tis tu - is in - æ
 cum sanc - tis tu - is in - æ
 cum sanc - tis tu - is in - æ
 cum sanc - tis tu - is in - æ

p

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

pi - - us es cum sane - - tis

pi - - us es cum sane - - tis

pi - - us es cum sane - - tis

pi - - us es cum sane - - tis

The piano accompaniment continues with two staves, featuring a key signature change to F major (one flat) and a 'cresc.' marking. The lyrics 'pi - - us es cum sane - - tis' are repeated across the four vocal staves.

molto

tu - - is in æ - ter - - num

molto

tu - - i: in æ - ter - - num

molto

tu - - is in æ - ter - - num

molto

tu - - is in æ - ter - - num

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment staff with a grand staff (treble and bass clefs). The tempo is marked 'G' (Grave). The piano part begins with a series of chords and then moves into a more active, flowing pattern. The vocal parts are mostly silent in this system, with some notes appearing in the first measure.

Molto Largo ($\text{♩} = 40$)

The second system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment staff with a grand staff (treble and bass clefs). The tempo is marked 'Molto Largo' with a tempo indication of $\text{♩} = 40$. The piano part begins with a series of chords and then moves into a more active, flowing pattern. The vocal parts enter with the lyrics 'Re - qui - em æ -' in a soft, sustained manner. The piano part features a series of chords and then moves into a more active, flowing pattern. The vocal parts are mostly silent in this system, with some notes appearing in the first measure.

ter - nam do - na e - is Do - mi - ne

ter - nam do - na e - is Do - mi - ne

ter - nam do - na e - is Do - mi - ne

ter - nam do - na e - is Do - mi - ne

H cresc. f. dim.

Et lux per pe - tu - a lu - ce - at lu -

cresc. f. dim.

Et lux per pe - tu - a lu - ce - at lu -

cresc. f. dim.

Et lux per pe - tu - a lu - ce - at lu -

cresc. f. dim.

Et lux per pe - tu - a lu - ce - at lu -

H cresc. ff f. dim.

pp *I^o Tempo*

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

pp *I^o Tempo*

pp *p* *molto espressivo*

cresc. *f*

cresc. *f*

sempre *p*

sempre *p*

VI—Liberà me

Molto mod^{to} $\text{♩} = 60$

SOPRANO

ALTO

TENOR

BASS

BARITONE SOLO

Li - be - ra me,

PIANO

Molto mod^{to}*p*

Do - mi - ne De - mor - te æ - ter -

na In di - e il - la tre -

p *mf*

- men - da in di - e il -

p *p* **B**

- la Quan - do cæ - li mo - ven - di

poco a poco **B**

crescendo

sunt quan - do cæ - li mo - ven - di sunt et

crescendo

f *sempre f*

ter - ra Dum ve - ne - ris ju - di -

f *sempre f*

sempre f Poco Rall.

- ca - - - re - sae - cu - lum per ig -

Poco Rall.

A tempo

- nem

A tempo

C SOPRANO *pp*

Tre - mens tre - mens fac - tus sum e - - -

pp ALTO

Tre - mens tre - mens fac - tus sum e - - -

TENOR *pp*

Tre - mens fac - tus sum e - - -

BASS *pp*

Tre - - - mens e - - -

C

- go Et ti - me - o et ti - me -

- go Et ti - me -

- go Et ti - me -

- go Et ti - me -

D

D

- o Dum dis - cus - si - o ve - ne - rit at -

- o Dum dis - cus - si - o ve - ne - rit at -

- o Dum dis - cus - si - o ve - ne - rit at -

- o Dum dis - cus - si - o ve - ne - rit at -

f

J

f

J

f

J

que ven-tu-ra i-ra

que ven-tu-ra i-ra

que ven-tu-ra i-ra

que ven-tu-ra i-ra

p

p

p

p

f

3

Più mosso (♩ = 72)

ff

Di - es il - la

ff

Di - es il - la

Di - es il - la

Di - es il - la

Più mosso

ff

ff sempre

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

ff sempre

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

- ta - tis, Et mi se - ri - æ

ff sempre

E *ff*

Di - es il - la Di - es

Di - es il - la Di - es

Di - es il - la Di - es

Di - es il - la Di - es

E *ff*

sempre

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

sempre

ma - ra val - de Re - - - qui

ma - ra val - de Re - - - qui

ma - ra val - de Re - - - qui

ma - ra val - de Re - - - qui

dim. *p* *F*

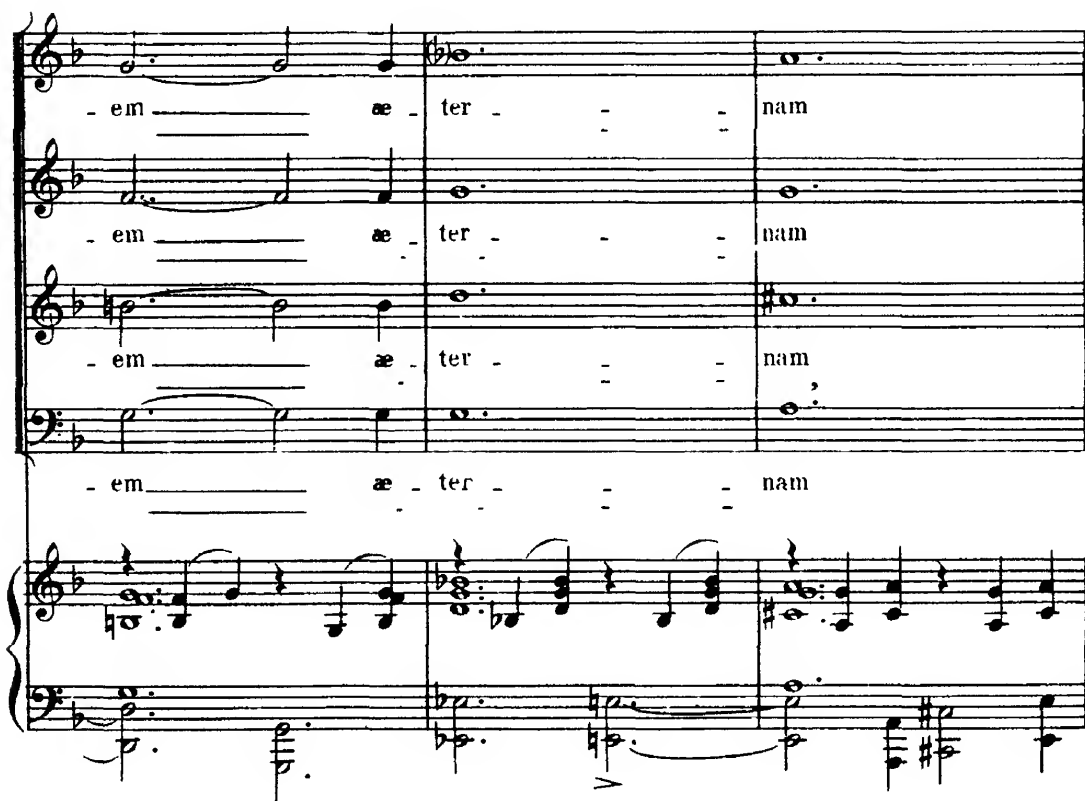


- em - - - æ - ter - - - nam

- em - - - æ - ter - - - nam

- em - - - æ - ter - - - nam

- em - - - æ - ter - - - nam



The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in a four-staff system, with the piano accompaniment at the bottom. The lyrics are in Latin: 'Do - na e - is - do - mi - no'. The music is in G major and 4/4 time. The piano accompaniment features a prominent bass line with a 'cres' (crescendo) marking. The vocal parts have various markings, including 'cres' and 'cen'. The score is presented in a clear, legible format with standard musical notation and lyrics.

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: 'ne Et lux per I tu - ne Et lux per pe - tu -'. The piano part features a prominent bass line with a strong rhythmic pattern, including a double bar line and a repeat sign. The vocal parts are arranged in four staves, each with its own lyrics. The score is printed on a single page with a large, clear font for the lyrics and a standard musical notation for the notes and rests.

sempre dolce G

sempre dolce

sempre dolce

sempre dolce

sempre dolce

a lu - ce - at e -

a lu - ce - at e -

a lu - ce - at e -

a lu - ce - at e -

G

H Moderato ($\text{♩} = 60$) *pp*

pp

is Lu - ce - at e -

is Lu - ce - at e -

is Lu - ce - at e -

is Lu - ce - at e -

H Moderato

pp

mf

mf

is

cresc.

f

p dolce

p

Li - be - ra - me Do - mi - ne

Li - be - ra - me Do - mi - ne

Li - be - ra - me Do - mi - ne

Li - be - ra - me Do - mi - ne

dim.

p

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

de mor - te æ - ter - - - na

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are 'de mor - te æ - ter - - - na'. The piano accompaniment features a steady bass line and chords in the right hand.

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are 'In di - e il - la tre - men - da'. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment.

in di - e il - of - la

in di - e il - of - la

in di - e il - of - la

in di - e il - of - la

in di - e il - of - la

Quan - do cæ - li mo - ven - di sunt Quan - do

Quan - do cæ - li mo - ven - di sunt Quan - do

Quan - do cæ - li mo - ven - di sunt Quan - do

Quan - do cæ - li mo - ven - di sunt Quan - do

Quan - do cæ - li mo - ven - di sunt Quan - do

cæ - li mo - ven - di sunt et ter - ra

cæ - li mo - ven - di sunt et ter - ra

cæ - li mo - ven - di sunt et ter - ra

cæ - li mo - ven - di sunt et ter - ra

f

ff

Dum ve - ne - ris ju - di - ca -

Dum ve - ne - ris ju - di - ca -

Dum ve - ne - ris ju - di - ca -

Dum ve - ne - ris ju - di - ca -

ff sempre

sempre L

re sæ-cu-lum per ig-nem

1^a sæ-cu-lum per ig-nem

re sæ-cu-lum per ig-nem

re sæ-cu-lum per ig-nem

sempre f L

BARITONE SOLO
p dolce

Li-be-ra-me Do-mine

p

pp
Li - be - ra
pp
Li - be - ra
pp
Li - be - ra
p
De - mor - te æ - ter - na
Basses Div.
pp
Li - be - ra

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Li - be - ra" in a very soft (*pp*) dynamic. The piano accompaniment begins with a *p* dynamic, featuring a melodic line in the bass and a more rhythmic accompaniment in the right hand. The lyrics "De - mor - te æ - ter - na" are sung by the basses, with a *pp* dynamic marking above them.

me, Do - mi - ne
me, Do - mi - ne
me, Do - mi - ne
me, Do - mi - ne
pp

The second system continues the vocal and piano parts. The vocal parts enter with the word "me, Do - mi - ne" in a very soft (*pp*) dynamic. The piano accompaniment continues with a *pp* dynamic, featuring a melodic line in the bass and a more rhythmic accompaniment in the right hand. The lyrics "me, Do - mi - ne" are sung by the vocalists.

VII — In paradisum

(Be thou in Paradise)

And^{te} Moderato (♩ = 58)

SOPRANO

ALTO

TENOR

BASS

PIANO

p dolce

p dolce

In pa - ra - di -

First system of the musical score, measures 1-2. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter rest. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are "- sum".

- sum

Second system of the musical score, measures 3-4. The vocal line continues with a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with the same eighth-note pattern. The lyrics are "De - du - cant an - ge".

De - du - cant an - ge

Third system of the musical score, measures 5-6. The vocal line has a half note E5, a quarter rest, and a half note F5. The piano accompaniment continues with the eighth-note pattern. The lyrics are "- li in". A dynamic marking of *P sempre* is placed above the vocal line in measure 6.

- li in *P sempre*

Fourth system of the musical score, measures 7-8. The vocal line begins with a half note G4, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern. The lyrics are "tu - o ad - ven - tu sus". A dynamic marking of *p* is placed below the piano part in measure 7.

A
tu - o ad - ven - tu sus
A
p

ci - piant te mar - - - ty -

- res -

sempre dolce
et per - du - cant - te

B
in ci - vi - ta - tem sanc - tam Je -

First system of a musical score, measures 1 and 2. The key signature is two sharps (F# and C#). The vocal line (top staff) has lyrics: "ru - sa - lem Je -". The piano accompaniment (bottom two staves) features a melody in the right hand and a bass line in the left hand. The piano part includes the markings "DIV." and "pp" (pianissimo) in measures 1 and 2. The lyrics "Je - ru - sa - lem" are written below the piano staves.

Second system of a musical score, measures 3 and 4. The key signature is two sharps (F# and C#). The vocal line (top staff) has lyrics: "ru - sa - lem Je -". The piano accompaniment (bottom two staves) features a melody in the right hand and a bass line in the left hand. The piano part includes the marking "cresc." (crescendo) in measures 3 and 4. The lyrics "Je - ru - sa - lem" are written below the piano staves.

First system of a musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: "ru - sa - lem" and "Je". The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

f ru - sa - lem

ppp Je

f lem Je

f lem Je

mf

Second system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: "Je - ru - sa" and "ru - sa". The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *ppp*.

C ppp Je - ru - sa

ppp ru - sa

ppp ru - sa

ppp ru - sa

C

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown, each with a single note and the syllable "- lem". The piano accompaniment consists of two staves. The right hand features a melodic line with eighth notes and slurs, while the left hand plays a simple bass line. The tempo/mood is indicated by the instruction *frapper légèrement l'Occluze*. The dynamic marking *pp* (pianissimo) is present at the beginning of the piano part.

- lem

- lem

- lem

- lem

frapper légèrement l'Occluze

pp

SOPRANO

p sempre

The Soprano part is shown on a single staff. It begins with a long note, followed by a series of eighth notes and slurs. The lyrics "Cho - - - rus an - ge -" are written below the staff. The piano accompaniment is identical to the first system.

Cho - - - rus an - ge -

The Soprano part continues on a single staff. It features a long note, followed by a series of eighth notes and slurs. The lyrics "- lo - - - rum ie sus - ci - pi -" are written below the staff. The piano accompaniment is identical to the first system.

- lo - - - rum ie sus - ci - pi -

at et cum

D

This system contains the first two measures of the piece. The vocal line begins with a half note 'at' on a whole note, followed by a half note 'et' and a half note 'cum' on a whole note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. A 'D' chord symbol is placed above the second measure.

La - - za - ro quon - - dam

This system contains measures three and four. The vocal line continues with 'La - - za - ro' and 'quon - - dam'. The piano accompaniment maintains its rhythmic pattern. A 'D' chord symbol is placed above the fourth measure.

pan - - pe - re

This system contains measures five and six. The vocal line continues with 'pan - - pe - re'. The piano accompaniment maintains its rhythmic pattern.

Et cum La - - za - ro

This system contains measures seven and eight. The vocal line concludes with 'Et cum La - - za - ro'. The piano accompaniment maintains its rhythmic pattern.

cresc.

quon - - - dam pau - - - pe - re

cresc.

E

f æ - ter - nam ha - - be - as

E

f

pp

re - - - - - qui -

pp

re - - - - - qui -

re - - - - - qui -

re - - - - - qui -

pp

pp

This musical score is for a vocal and piano piece, likely in the key of D major (two sharps). It consists of two systems of staves.

First System:

- Vocal Staves (Top):** Four staves. The first three are vocal staves, each with a vocal line starting on a whole note and the syllable "em". The fourth staff is a piano accompaniment staff, also starting on a whole note and the syllable "em".
- Piano Accompaniment (Bottom):** A grand staff (treble and bass clef). The right hand plays a melodic line with eighth notes and rests, starting on a half note. The left hand plays a bass line with eighth notes and rests, starting on a half note. The piece begins with a *pp* (pianissimo) dynamic marking.

Second System:

- Vocal Staves (Top):** Four staves. The first three are vocal staves, each with a vocal line starting on a whole note and the syllable "æ". The fourth staff is a piano accompaniment staff, also starting on a whole note and the syllable "æ".
- Piano Accompaniment (Bottom):** A grand staff. The right hand plays a melodic line with eighth notes and rests, starting on a half note. The left hand plays a bass line with eighth notes and rests, starting on a half note. The piece begins with a *pp* (pianissimo) dynamic marking.

Third System:

- Vocal Staves (Top):** Four staves. The first three are vocal staves, each with a vocal line starting on a whole note and the syllable "æ". The fourth staff is a piano accompaniment staff, also starting on a whole note and the syllable "æ".
- Piano Accompaniment (Bottom):** A grand staff. The right hand plays a melodic line with eighth notes and rests, starting on a half note. The left hand plays a bass line with eighth notes and rests, starting on a half note. The piece begins with a *pp* (pianissimo) dynamic marking.

Fourth System:

- Vocal Staves (Top):** Four staves. The first three are vocal staves, each with a vocal line starting on a whole note and the syllable "æ". The fourth staff is a piano accompaniment staff, also starting on a whole note and the syllable "æ".
- Piano Accompaniment (Bottom):** A grand staff. The right hand plays a melodic line with eighth notes and rests, starting on a half note. The left hand plays a bass line with eighth notes and rests, starting on a half note. The piece begins with a *pp* (pianissimo) dynamic marking.

Dynamic Markings: *pp* (pianissimo) is used throughout the piece, indicating a very soft volume.

Rehearsal Markers: The letter "F" is placed above the first staff of the second system, indicating a rehearsal mark.

First system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "nam ha - - - be -". The vocal parts have long horizontal lines indicating sustained notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

- nam ha - - - be -

- ter - - - nam ha - - - be -

- ter - - - nam ha - - - be -

- ter - - - nam ha - - - be -

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "as". The vocal parts continue with long horizontal lines. The piano accompaniment maintains the same rhythmic pattern as the first system.

- as

- as

- as

- as

First system of a musical score in D major (two sharps). It consists of four vocal staves and a piano accompaniment. All vocal parts begin with a *ppp* (pianissimo) dynamic marking. The lyrics for the vocal parts are "re" and "qui". The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a harmonic line in the left hand.

Second system of the musical score, continuing in D major. It also consists of four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "em". The piano accompaniment continues with the same melodic and harmonic patterns as the first system, concluding with a final cadence.